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ESPRIT  
ORCHESTRA

# STIRRED SO MUCH

WEDNESDAY,  
OCTOBER 19, 2011

ALEX PAUK  
conductor

SHAUNA ROLSTON  
cello



KOERNER HALL AT THE  
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## WELCOME TO THE OPENING CONCERT IN OUR 29<sup>TH</sup> SEASON.

This concert's composers have been deeply moved by some compelling incident or situation. *Cantus* is a tribute to a composer Pärt greatly admired but never got the chance to meet. Harman reflects on the internment of Japanese Canadians during W.W. II. Joy Kogawa's novel *Obasan* reveals that a gramophone and an old recording of a popular 19<sup>th</sup> century American song were among the few possessions her family was permitted to keep. The song (*Silver Threads Among the Gold*) provides a point of departure for Harman's piece, evoking the novel's opening line – "There is a silence that cannot speak."

## STIRRED SO MUCH

Schmidt's work comments on the general unsettled mood of most people on the planet these days, but not in an overly dark way. The title also relates to the technical challenges provided for Shauna Rolston whose carbon fibre cello, its builder claims, could be dropped from a plane in flight and not be damaged. And who knows, maybe the Devil sweats carbon! The most profound feelings were stirred in Corigliano who lost many friends and colleagues to the AIDS epidemic. Deeply affected, he composed a transcendental symphony to memorialize those he had lost or was losing.

It has been a very satisfying experience for me to put together the set of pieces for tonight's program with each reflecting a strong expression of the concert theme. Together I feel that they combine to produce a sublime, uplifting feeling drawn from diverse sources of inspiration. I welcome you to share this with those of us performing onstage.

Sincerely,

A handwritten signature in dark ink, reading "Alex Pauk". The signature is fluid and cursive, with the first letters of the first and last names being capitalized and prominent.

Alex Pauk, Founding Music Director and Conductor

# ESPRIT ORCHESTRA

Alex Pauk, Music Director & Conductor  
Shauna Rolston, Cello Soloist

## Flute

Douglas Stewart  
Christine Little, *piccolo*  
Maria Pelletier, *piccolo*  
Shelley Brown, *piccolo*

## Oboe

Lesley Young  
Karen Rotenberg,  
*english horn*  
Hazel Nevin Newton  
Jasper Hitchcock

## Clarinet

Max Christie  
Richard Thomson,  
*E flat & bass clarinet*  
Greg James  
Ken Fudurich,  
*contra bass clarinet*

## Bassoon

Jerry Robinson  
William Cannaway,  
*contrabassoon*  
Elizabeth Gowen  
Larkin Hinder

## Horn

Gary Pattison  
Joan Watson  
Diane Doig  
Linda Bronicheski  
Vincent Barbee  
Michele Gagnon

## Trumpet

Robert Venables  
Anita McAlister  
Michael Fedyshyn  
Brendan Cassin  
Brindley Venables

## Trombone

Robert Ferguson  
David Archer  
Herb Poole,  
*bass trombone*  
David Pell,  
*bass trombone*

## Tuba

Scott Irvine  
Jennifer Stephen

## Piano

Stephen Clarke, *celeste*  
Jeanie Chung

## Harp

Erica Goodman

## Percussion

Ryan Scott  
Trevor Tureski  
Mark Duggan  
Timothy Francom  
Graham Hargrove  
Ed Reifel  
David Schotzko

## Violin I

Bethany Bergman,  
*concertmaster*  
Parmela Attariwala  
Anne Armstrong  
Sandra Baron  
Joanna Zabrowarna  
Renee London  
Elizabeth Johnston  
David Visentin  
Xiao Grabke  
Laurel Mascarenhas

## Violin II

Hiroko Kagawa  
Sonia Vizante-Bucsa  
Louise Pauls  
Michael Sproule  
Alexa Wilks  
Jeewon Kim  
Janet Horne  
Erica Beston

## Mandolin

Sandra Baron  
James Aylesworth  
James Tait  
Johann Lotter

## Viola

Nicholas Papadakis  
Rhyll Peel  
Katherine Rapoport  
Angela Rudden  
Ivan Ivanovich  
Carol Gimbel

## Cello

Paul Widner  
Marianne Pack  
Olga Laktionova  
Elaine Thompson  
Margaret Gay  
Mary-Katherine Finch

## Bass

Tom Hazlitt  
Robert Speer  
Hans Preuss  
Natalie Kemerer



# STIRRED SO MUCH

Wednesday October 19<sup>th</sup>, 2011

Alex Pauk, Music Director and Conductor

7:15 pm            Pre-concert talk  
                      with composers Alexina Louie,  
                      Chris Harman and Doug Schmidt

8:00 pm            Concert

## PROGRAMME

Arvo Pärt                      *Cantus* in Memory of Benjamin Britten (1977)

Chris Paul Harman        *Silver Threads Among the Gold* (2009)

Douglas Schmidt        *The Devil's Sweat*, Carbon Concerto  
                                  for amplified cello and orchestra (2010)  
                                  Shauna Rolston, carbon cello

- I. Carbon 1
- II. Carbon 2
- III. Carbon 3
- IV. Carbon 4

## INTERMISSION

John Corigliano            *Symphony #1* (1988)

- I. Apologue: Of Rage and Remembrance
- II. Tarantella
- III. Chaconne: Guilio's Song
- IV. Epilogue

# ALEX PAUK

Music Director and Conductor

Alex Pauk, composer, conductor, educator, revitalized orchestral life for composers across Canada in 1983 by founding Esprit Orchestra as Canada's only orchestra devoted to new music. Esprit, with a core of 50 top instrumentalists, Canada's best soloists, and an annual subscription series in Toronto, encourages composers to take bold new directions. Through building and sustaining Esprit's high calibre performances, commissioning programme, innovative programming (80% Canadian), recordings, performing arts videos and DVDs, outreach projects, tours, and interdisciplinary arts and media ventures, Pauk has been a leader in developing and promoting Canadian music at home and abroad.

As a conductor he attains excellent performances on stage and in recordings. His innovative programming and commitment to the community through Esprit have garnered SOCAN and Chalmers Awards as well as three Lieutenant Governor's Awards. He was named *Musician of the Year* (1999) by peers at the Toronto Musicians' Association, was a recipient of Canada Council for the Arts Molson Prize (2007) and has helped many composers advance their careers through commissions, high profile performances, recordings and broadcasts. Pauk's commissioning, of Canadian composers of all ages and stylistic trends, is central to his work. Pauk has been a leader in taking new music out of the concert hall and to people in their communities. Under Pauk's direction Esprit was awarded the 2005 Vida Peene Award for excellent standards of performance and innovative programming.

Alex Pauk has a very wide range of experience as a composer with works for every kind of performing ensemble, the theatre as well as dance companies. Revealing this depth of experience, his most notable compositions of recent years include; *Touch Piece*, a multimedia work for full orchestra, 16 channel surround sound with digital sound track, sounds of nature and altered orchestral sound projected from loudspeakers, multi-screen video environment and fabric sculptures with special theatrical lighting; *Farewell to Heaven*, a full length work for the Menaka Thakkar Indian Dance Company; three works involving important Canadian virtuosos: *Concerto for Harp and Orchestra*, *Concerto for Two Pianos and Orchestra* and *Flute Quintet*.

His newest work, *Musiques immergées*, for chamber orchestra and digital playback, will receive its world premiere in Montréal with the SMCQ on November 10<sup>th</sup>, 2011.

# SHAUNA ROLSTON

Cello

Celebrated Canadian cellist, Shauna Rolston is recognized by the press, peers and fans alike to be one of the most compelling and distinctive musical voices of her generation.

Shauna Rolston was born in Edmonton. Her father had an instrument maker create a one-eighth size cello which was presented to Shauna on her second birthday. At the age of four she began playing chamber music with her parents. By the age eleven she was playing on a full size cello. When Shauna was twelve, the family moved to Banff, Shauna was given the opportunity to play for a plethora of renowned artists. At the age of thirteen she played for famed cellist Leonard Rose who invited her to study with him at Juilliard. Shauna was the youngest member, along with violin prodigy Joshua Bell, to attend the Geneva Conservatory in Switzerland. At sixteen, she made a spectacular debut at New York's Town Hall. Following her formative studies at the Banff Centre and abroad, Ms. Rolston earned degrees at Yale where she studied with the distinguished cellist and pedagogue Aldo Parisot.

Gifted prodigy turned masterful innovator, Shauna Rolston has long been a passionate advocate for new music. She has had an astounding number of works written for her. While Shauna promotes Canadian composers, many of her collaborations are global.

Since her New York City Town Hall debut, Shauna continues to perform regularly around the world appearing in recital and concerto engagements. She was the featured artist at the 1988 Olympics and has performed at many prestigious international festivals including the Kuhmo Festival in Finland, the Gubbio Festival in Italy, the Tivoli Festival in Denmark and others. She has collaborated with numerous conductors including Krzysztof Penderecki, Yannick Nézet-Séguin, Mario Bernardi, and others.

The exceptional diversity of Shauna's artistry is reflected in the diversity of the awards she has received including International Press Award, Winner of the Classic CD Magazine Award, United Kingdom, and the youngest recipient of the Pro Musicis International Award. She was also awarded the Canada 125th Anniversary Medal for significant contributions to Canada, the Alberta Achievement Award.

In 1994 Shauna Rolston joined the music faculty of the University of Toronto where she is a Professor and Head of the String Department.

[Ms. Rolston performs on a "**Luis and Clark**" carbon-fibre cello invented and designed by Luis Leguia. [www.shaunarolston.com](http://www.shaunarolston.com). Shauna Rolston is represented world-wide by Michael Dufresne –President, Michael Gerard Management Group]

# BETHANY BERGMAN

Concertmaster

Bethany Bergman is one of the most versatile and busy Toronto violinists on the circuit. Bethany is Principal Second Violin of the Hamilton Philharmonic and plays Principal Second for the Esprit Orchestra in Toronto, as well as being a member of the Canadian Opera Company Orchestra. Bethany is also a frequent extra musician for the Toronto Symphony Orchestra, the National Ballet Orchestra, and the Elora Festival. Bethany loves playing a variety of musical styles; in the pop realm, she has recorded for film and radio with artists such as Kanye West on MTV, Andy Stochansky, and Sarah Slean; in jazz, she has recorded with singer Jill Barber.

In the contemporary scene, Bethany has played with New Music Concerts and the Composer's Orchestra. She has performed Baroque violin as a member of the Aradia Ensemble, as well as making the Polaris Prize-winning CD with Indie artist Owen Pallett (formerly known as *Final Fantasy*).

Bethany's festival credits include the Norfolk Chamber Music Festival, Schleswig Holstein Music Festival, and in Canada, the Tafelmusik Baroque Seminar and Charlottetown Festival. She has made theatre appearances as violinist with Theatre Rusticle in *Peter and the Wolf*, in SummerWorks Theatre Festival with *L'Histoire du Soldat*, and at the Tarragon Theatre as part of Judith Thompson's *Body and Soul*. When she lived in Germany, Bethany played with the Deutsches Symphonie Orchester, The Gewandhaus Orchestra, The Munich Chamber Orchestra, and the Bavarian Radio Symphony. Bethany studied at Indiana University, the Munich Orchestra Akademie, the Deutsches Symphonie Orchester in Berlin, the University of Toronto, and the Royal Conservatory of Music.

Bethany Bergman grew up on Long Island (sans accent) in a musical family. She lives in downtown Toronto with her trumpet-playing cyclist husband, their two daughters, and cat, Galileo.

# PROGRAMME NOTES AND COMPOSER BIOGRAPHIES

## **CANTUS IN MEMORY OF BENJAMIN BRITTEN (1977)**

**Arvo Pärt | Composer**

Pärt's *Cantus* emerged as an early work in the second period of his composition output in which he developed the compositions that have made him popular and famous. Radically different from his early works, with their neo-classical or 12 tone techniques (the latter frowned upon by the Soviet establishment), his music from the second period is notable for its simple harmonies, often single unadorned notes and triadic chords (the basis of Western harmony). Part describes it as "tintinnabular": as like the ringing of bells. Having developed his new style after immersing himself in the study of early music (plainsong, Gregorian chant, Renaissance polyphony) and at the same time exploring religion through joining the Russian Orthodox Church, his music is imbued with religious, spiritual overtones.

Composed in 1977 in response to the death of British composer Benjamin Britten, *Cantus* is an early example of Part's tintinnabular style. In the Soviet Union, Part would have had difficulty gaining access to scores and tapes of Britten's music which he none-the-less knew something about and felt to have "unusual purity". Part was only able to emigrate to the West (Austria) in 1980 and therefore his hopes of meeting Britten, a kindred spirit, went unfulfilled when Britten passed away in 1976.

*Cantus*, deeply spiritual in nature begins in a notated silence. Very softly and slowly, a bell is struck. Strings groups enter softly one by one in layered, tentative melodies that descend and get increasingly louder in a downward spiralling effect. Pulses of tension and release in the spirals ultimately settle on a long-held A minor chord that, when it stops, leaves to be heard only the soft ringing of a previously struck bell.

In this piece, very simple elements are used to create a rich, complex entity – profoundly beautiful and beautifully profound.

## **ARVO PÄRT | BIOGRAPHY**

Arvo Pärt was born in 1935 near Tallinn, Estonia. At the age of seven, he began receiving instruction in piano and music theory. In 1957 he enrolled at the Tallinn Conservatory of Music. One year later, while still a student, Pärt took a job as a recording engineer at Estonian Radio. This



position brought him into daily contact both with domestic musical practice and contemporary developments in the West.

At the conservatory, instruction provided a wide variety of influences which Pärt readily assimilated. His early efforts consisted primarily of either instrumental 'absolute' music or tonal "Gebrauchsmusik" and commissions for film and stage.

The composition, which unmistakably showed that Pärt understood his oeuvre to be emphatically original, is the orchestral work **Nekrolog** (1960). As the first Estonian composer to use the twelve-tone method, he encountered official criticism when the piece was condemned for its 'Western formalism'. The short orchestral work **Perpetuum mobile** (1963), which brought the young composer fame outside the Soviet Union, countered this reproach by sharpening it. In 1964, Pärt began work on a set of collage compositions using both twelve-tone and aleatoric sound structures. With increasing radicalism, the composer set these elements in stark contrast to stylistic allusions to, and direct quotes from, older music, thus showing the distance and, later, the incompatibility of these musical perspectives.

The escalating contradictions reached their peak with **Credo** for piano, mixed choir and orchestra (1968). Well before the scandal caused by **Credo's** premiere, to which the Soviet cultural authorities responded with a general prohibition of any performance or publication of his works, Pärt had completely withdrawn from public life and selected a path of radical personal and artistic re-orientation.

A baptized Lutheran, he converted to Russian Orthodoxy and turned to Gregorian chant and early polyphony. The **3rd Symphony**, premiered in 1971, thus marked an intermediate step on the way to the strictly formalized style which he presented for the first time in 1976 in the piano piece **Für Alina**, and which has been his approach in all of the works written since that time. After the formulation of this principle, an abundance of works appeared within a short time.

When Pärt's new music enjoyed a positive reception in the West, government repression increased again. At the end of 1979, it was officially suggested he leave Estonia, which he did in early 1980. Vienna was his first stop in the West. In 1981, a stipend from the German Academic Exchange Service led him to Berlin. He returned to Estonia around the turn of the 21st century and now lives in Tallinn.

Pärt has conferred upon his vocal works an increasing intensity, creating 'living signs' of the holy texts of Christianity. His settings of the Psalms, the Mass, the Passion and individual texts from the New Testament, rank among the most significant works of contemporary religious music.

## **SILVER THREADS AMONG THE GOLD (2009)**

**Chris Paul Harman | Composer**

*Silver Threads among the Gold* was commissioned by the Montreal Symphony Orchestra with financial assistance from the Canada Council for the Arts. The work is dedicated to Kent Nagano.

In conceiving a concert with Japanese culture as its focus, Mr. Nagano suggested that this new work for orchestra might in some way allude to the internment of Japanese Canadians during the Second World War.

In 1981, Canadian author Joy Kogawa published her first novel, *Obasan*, a semi-autobiographical account of her family's internment, and the subsequent struggle for official redress. The novel's protagonist finds solace in the few possessions her family has been able to retain during the war, notably, the gramophone, and an old recording of a popular 19th century American song, "Silver Threads among the Gold." Composed in 1873 by Eben E. Rexford and Hart Pease Danks, this song provides the point of departure for my new work.

The work opens with literally a thread of sound: a single sustained natural harmonic played by one solo cellist. Rarified sonorities such as this provide the connective tissue between numerous disparate musical moments. The diatonic material of the original song's melody emerges slowly, undergoing constant change, without ever settling into a truly tonal environment.

A place of privilege is given to the keyboards and percussion instruments, in particular, the prepared piano. This instrument is frequently paired with almglocken (tuned Swiss cowbells), tubular bells, and vibraphone, creating a concertino group by virtue of timbral affinity. The sparing use of non-percussion orchestral instruments, primarily as a means of producing light and shadow, produces textures which are thin and translucent.

An overall quietness pervades the work, evoking the spirit of the opening line of Kogawa's novel, "There is a silence that cannot speak."

– Chris Paul Harman  
December 2009, Montreal

## CHRIS PAUL HARMAN | BIOGRAPHY

Chris Paul Harman was born in 1970 in Toronto where he studied classical guitar, cello and electronic music. His works have been performed by many ensembles and orchestras in Canada and abroad, including the CBC Radio Orchestra, the Esprit Orchestra, the Montreal Symphony Orchestra, the New Music Concerts Ensemble, the Seoul Philharmonic Orchestra and the Toronto Symphony Orchestra among others.

In 1986, Mr. Harman was a finalist in the CBC Radio National Competition for Young Composers. In 1990, he was the Grand Prize Winner in that same competition for his work *Iridescence*, which was the selected work in the category for composers under 30 years of age at the 1991 International Rostrum of Composers in Paris. At the International Rostrum of Composers in 2004, his *Concerto for Oboe and Strings* was chosen as a Recommended Work in the general category. As a result, both works have been broadcast in some 25 countries.

In 2001, Mr. Harman's work *Uta* received an honourable mention at the Gaudeamus International Music Week. The same year, his work *Amerika* was awarded the Jules Léger Prize and was short listed for the Prix de Composition de la Fondation Prince Pierre de Monaco.

In 2007, Mr. Harman's work *Postludio a rovescio* — commissioned and premiered by the Nieuw Ensemble of Amsterdam — was awarded the Jules Leger Prize for New Chamber Music for that year.

Mr. Harman is the Chair of the Schulich School of Music of McGill University – Composition Area.

**THE DEVILS' SWEAT (2010)**  
**Douglas Schmidt | Composer**

- I. Carbon 1
- II. Carbon 2
- III. Carbon 3
- IV. Carbon 4

*The Devil's Sweat* cello concerto was originally called *Carbon Concerto* after the Lewis and Clark carbon cello as played on by Shauna Rolston. I read in some of the early promotional material for the instrument that it could be dropped from an airplane and sustain no damage. Other claims of extreme durability are made...

*Upon completing the first production model, Clark urged Leguia to put its durability to the test. "I want you to abuse this," he told Leguia. So the instrument was strapped to the top of his car, sans case, and Leguia headed off to Tanglewood. Upon arrival, he took it off the car and tossed it into the grass for the better part of a week where it was alternately rained on and left in the hot sun. "It was just the same except the pitch went down by a third," Leguia reports with satisfaction.*

I began to consider also the fairy tale of the devil's fiddle (maybe it was carbon) and wondered what if he actually played a cello, not a fiddle? And if he sweats, it would be carbon. Hence the title – *The Devil's Sweat*, Concerto for Carbon Cello and Orchestra.

– Douglas Schmidt

## DOUGLAS SCHMIDT | BIOGRAPHY

Douglas Schmidt is a rare breed of composer/performer. He has received two CBC national radio prizes for composition, two Performing Rights Organization (SOCAN) awards for composition and an international prize for composition from the National Association of Composers USA. During 2007/08, Douglas was a resident composer with the Esprit Orchestra Creative Sparks Program in Toronto and was also a resident composer with the Victoria Symphony from 2002-05. During that time, he was also appointed a lecturer at the University of Victoria.

Douglas has been commissioned by the Esprit Orchestra, the Vancouver Symphony, CBC Radio, the University of Montreal, the Continuum Ensemble, Queen of Puddings, the Aventa Ensemble and, most recently, by the Laudate Singers (Vancouver).

His music for video *Dance to This* won an AMPIA Award and was selected unanimously by the world film festival association for a world tour in 2004.

Symphony orchestras that have performed Schmidt's music or with whom he has performed include Esprit Orchestra, Montreal Symphony, Halifax Symphony, Montana Symphony, Vancouver Symphony and many others. Schmidt plays an instrument invented in Germany in 1855 called the bandoneon which is popular in tango music. He performs with guitarist Kay Sleking from Amsterdam, his ensemble in Vancouver Tango Paradiso, and Quatrango from Montreal – recent winners of the Prix Opus for best instrumental performances in 2008-09.



# **SYMPHONY NO.1** (also known as the AIDS Symphony) (1988)

## **John Corigliano | Composer**

Winner of the Grawemeyer Award for Composition, 1990

Winner of the Grammy Awards for Best Orchestral Performance  
and for Best New Composition, 1991

Winner of the Grammy Award for Best Classical Album, 1996

- I. Apologue: Of Rage and Remembrance
- II. Tarantella
- III. Chaconne: Guilio's Song
- IV. Epilogue

Historically, many symphonists have been inspired by important events affecting their lives, and perhaps occasionally their choice of the symphonic form was dictated by extra-musical events. During the past decade I have lost many friends and colleagues to the AIDS epidemic, and the cumulative effect of those losses has, naturally, deeply affected me. My First Symphony was generated by feelings of loss, anger and frustration.

I was extremely moved when I first saw "The Quilt," an ambitious interweaving of several thousand fabric panels, each memorializing a person who had died of AIDS, designed and constructed by his or her loved ones. This made me want to memorialize in music those I have lost, and reflect on those I am losing. I decided to relate the first three movements of the symphony to three lifelong musician-friends. In the third movement, still other friends are recalled in a quilt-like interweaving of motivic melodies.

Cast in free, large-scale A-B-A form, the first movement [Apologue\*: Of Rage and Remembrance (apologue: an allegorical narrative usually intended to convey a moral.)] is highly charged and alternates between the tension of anger and the bittersweet nostalgia of remembering. It reflects my distress over a concert-pianist friend. As the violins make a gradual diminuendo, a distant (offstage) piano is heard, as if in a memory, playing the Leopold Godowsky transcription of Isaac Albeniz's "Tango" (made in Chicago in 1921), a favorite piece of my pianist-friend.

The second movement was written in memory of a friend who was an executive in the music industry. The tarantella, as described in Grove's Dictionary, is a "South Italian dance played at continually increasing speed [and] by means of dancing it a strange kind of insanity [attributed to tarantula bite] could be cured." The association of madness and my piano piece proved both prophetic and bitterly ironic when my friend, whose wit and intelligence were legendary in the music field, became insane as a result of AIDS dementia. In writing a tarantella movement for this symphony, I tried to picture some of the schizophrenic and hallucinatory images that would have accompanied that madness, as well as the moments of lucidity. In this movement there is a slow and relentless progression toward an accelerated "madness."

The third movement recalls a friendship that dated back to my college days. Giulio was an amateur cellist. After he died several years ago, I found an old

tape-recording of the two of us improvising on cello and piano, as we often did. That tape, dated 1962, provided material for the extended cello solo in this movement. A relentless drumbeat returns, but this time it does not accelerate. Instead, it continues its slow and somber beat against the chaconne, augmented by two sets of antiphonal chimes tolling as the intensity increases and the persistent rhythm is revealed to be that of a funeral march. Finally, the march-rhythm starts to dissolve, as individual choirs and solo instruments accelerate independently, until the entire orchestra climaxes with a sonic explosion. After this, only a solo cello remains, softly playing the A that opened the work, and introducing the final part (Epilogue).

— John Corigliano

## JOHN CORIGLIANO | BIOGRAPHY

The American John Corigliano continues to add to one of the richest, most unusual, and most widely celebrated bodies of work any composer has created over the last forty years. Corigliano's scores have won him the Pulitzer Prize, the Grawemeyer Award, three Grammy Awards, and an Oscar and have been performed and recorded by many of the most prominent orchestras, soloists, and chamber musicians in the world. Attentive listening to this music reveals an unconfined imagination, one which has taken traditional notions like "symphony" or "concerto" and redefined them in a uniquely transparent idiom forged as much from the post-war European avant garde as from his American forebears.

Perhaps one of the most important symphonists of his era, Corigliano has to date written three symphonies, each a landscape unto itself. Corigliano's theatricality, at once thoughtful and innate, has vivified his eight concerti. His most recent concerto is *Conjurer* (2008), for percussion and string orchestra. Developed from the themes of the score to the François Girard's film of the same name, *The Red Violin*, *Concerto for Violin and Orchestra* was introduced by the Baltimore Symphony Orchestra.

The composer credits his first two concerti for solo winds with changing both his art and his career. It was during the composition of the *Oboe Concerto* (1975) and, especially, the *Clarinet Concerto* (1977) that he first used the "architectural" method of composing which empowers him to forge a strikingly wide range of musical materials into arches of compelling aural logic.

Corigliano's two other major vocal works show a comparably lavish and powerful sense of vocal theatre. *Mr. Tambourine Man: Seven Poems of Bob Dylan* (2000) boldly refashions texts by the iconic songwriter into a compelling monodrama, by turns savage, yearning, and hallucinatory. *A Dylan Thomas Trilogy* (1960, rev. 1999) revisits and combines three of Corigliano's earlier settings of this poet with the late Author's Prologue into a "memory play in the form of an oratorio."

Corigliano serves on the composition faculty at the Juilliard School of Music and holds the position of Distinguished Professor of Music at Lehman College, City University of New York. Born in 1938, Corigliano has lived in New York City all his life.

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Esprit Orchestra is a small organization doing big things. Through our passion for music, teamwork and sense of exploration, we offer audiences music otherwise unavailable in Canada. By making Koerner Hall our new home, with its superb acoustics and comfortable architectural space, we are able to expand and enhance our artistic projects.

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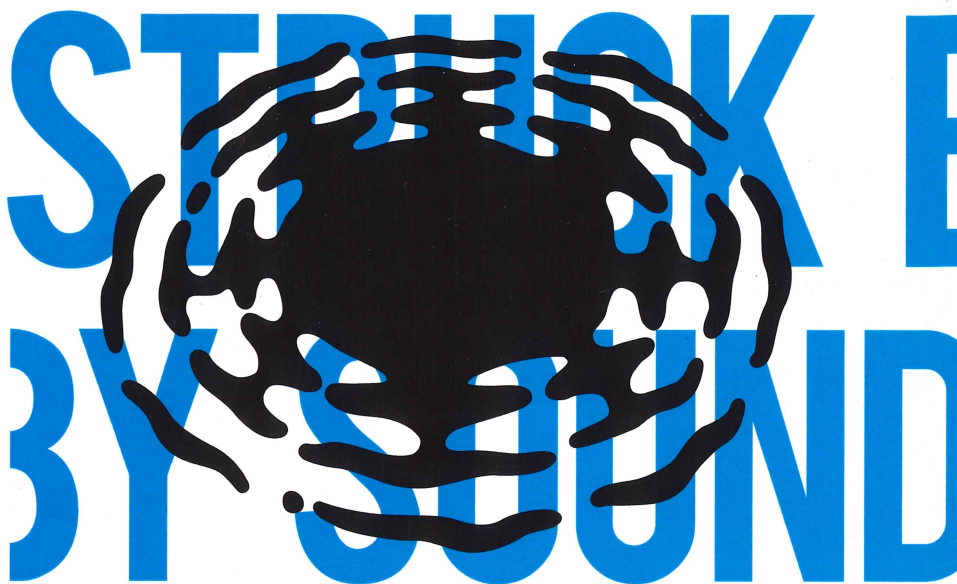
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